

Da Metáfora Monomodal à Metáfora Multimodal no Jornal Desportivo Português *A Bola*

Resumo

Na perspectiva de uma abordagem social da metáfora na comunicação (Cameron, 2008, 2010a, 2010b; Steen, 2010, 2013), em estreita articulação com a investigação sobre a metáfora multimodal (Forceville, 2008, 2009, 2012), o presente artigo visa analisar as metáforas monomodais e multimodais no jornal desportivo *A Bola*. As análises das metáforas monomodais neste jornal (XXX, 2013) constituem a base para a desconstrução de metáforas multimodais recentes no mesmo jornal, em torno da figura de Cristiano Ronaldo. É nosso propósito descortinar as afinidades conceptuais entre as metáforas monomodais e multimodais no respeitante aos domínios fonte das mesmas, ou seja os da GUERRA e da RELIGIÃO. Mais ainda, pretende-se identificar as referências culturais/sociais, que presidem às construções multimodais.

Palavras-chave: Metáforas nos jornais desportivos portugueses, metáforas multimodais, enquadramentos metafóricos socioculturais.

From Monomodal to Multimodal Metaphors in the Portuguese Sports newspaper *A Bola*

Abstract

From the point of view of a social approach to metaphor in communication (Cameron, 2008, 2010a, 2010b; Steen, 2010, 2013) in close articulation with multimodal metaphor research (Forceville, 2008, 2009, 2012), the present paper aims at analysing both monomodal and multimodal metaphors in the Portuguese sports newspaper *A Bola*. Monomodal metaphor analyses targeting this newspaper (XXX, 2013) constitute the basis for the deconstruction of recent multimodal metaphors in the very same newspaper, portraying Cristiano Ronaldo. We wish to uncover conceptual affinities between monomodal and multimodal metaphors as far as their source domains are concerned, namely the source domains of WAR and RELIGION. Moreover, we aspire to identify the cultural and social references, which frame multimodal architecturings.

Keywords: Metaphors in Portuguese Sports Newspapers, multimodal metaphors, social/ cultural metaphorical framings

1. Monomodal metaphors in football media revisited in the light of the new contemporary theory of metaphor (Steen, 2013)

In order to analyse an extensive corpus of metaphorical occurrences in the sports newspapers *A Bola* (XXX, 2013) we have resorted both to the Contemporary Theory of Metaphor (CMT) (Lakoff, 1993) and to Cognitive Semiotics, namely to the Mental Space Network (Brandt, 2004; Brandt/Brandt, 2005). The implementation of this double-featured approach within the cognitive paradigm arose from the fact that CMT could not account for some pragmatic occurrences of counterfactuality, contrary to the Mental Space Network Theory (Brandt, 2004; Brandt/Brandt, 2005). Taking into account the panoply of source domains of metaphors, we began by analysing metaphorical images with the source domain of WAR, based on the fact that the conceptual metaphor SPORTS IS WAR seemed to be dominant. However, we have realized that other source domains of metaphorical occurrences prove to be very pertinent such as PORTUGUESE GASTRONOMY, MYTHs and RELIGION, PORTUGUESE HISTORY and ARTS (film and book titles). It was possible to identify that counterfactual metaphorical occurrences also played an important role by putting the reader's imagination to a test. In the present paper, the extension of our research from monomodal to multimodal metaphors in sports newspaper covers leads us to opt for a communicative-pragmatic framework on metaphor.

The CMT as formulated by Lakoff/Johnson (1980), Lakoff (1993) targets conceptual metaphor, a cross-domain mapping in the conceptual system (1993:203). Hence, it can only be considered as pervasive and conventional, therefore non-deliberate, as is the case of SPORTS IS WAR metaphorical realizations below.

As advocated by Steen (2013:38), inspired by Cameron (2003) “non-deliberate metaphor does not have this particular communicative aim of changing an addressee's perspective on the current local topic of a discourse event.” whereas “deliberate metaphor is an overt invitation on the part of the sender for the addressee to step outside the dominant target domain of the discourse and look at it from an alien source domain (our emphasis).

As we have seen, most of the monomodal metaphorical images we have analysed are in fact deliberate metaphors, dynamically shaping metaphorical architecturings in the light of vivid source domains and therefore appealing to the reader's imagination and emotional reaction. However, it must be highlighted that one cannot separate deliberate

metaphorical images from social dynamics in the case of metaphorical discursive uses in the sports newspaper *A Bola*.

Our perspective on the discursive uses of metaphor thrives on the socio-cultural strand of studies on metaphor, as advocated by Gibbs/Lonergan:

“(...) many patterns of metaphor in discourse are due to socio-cultural and ideological forces that speakers and writers live and function within. Linguistic metaphors, for instance, do not arise solely from individual minds based on how those people think (e.g. conceptual metaphors), because all thought and language is situated in socio-cultural contexts that are inseparable from cognition in the same way that metaphor and discourse are inseparable.” (Gibbs/Lonergan, 2009:252)

It also draws on Cameron’s definition of dynamic metaphor as a “talking-and-thinking” phenomenon postulating metaphorical uses as platforms for activation further metaphorical reframings (Cameron 2010: 88):

“Metaphorical language is subject to the dynamics of self-organization and emergence just as any language use but seems likely to play a particularly important role in supplying new ways of talking-and-thinking because, when first used, metaphor may be striking and memorable, and thus act as an attractor for future talking-and-thinking”.

As argued in XXX (2013), the discursive dimension of metaphorical images in sports newspapers clearly emerges, on the one hand, from the time-bound dimension of football news that clearly narrows down the metaphorical meaning to one. By publishing the headline “O Paciente Inglês” one day before the match between FCP and ManUnited, the metaphorical image can only be accounted for as an incitement of courage to the Portuguese team by the Portuguese newspaper “A Bola”. If very same headline would appear one day after the match it would be interpreted as an expression of joy for the putative win of FCP over ManUnited. On the other hand, metaphorical images in the sports newspaper “A Bola” are accounted for as time-of-the-year-bound, i.e. social-cultural representations, with special reference to the Christmas time frame, as is the case of the headline “Uma Fava na Garganta do Dragão” (a broad bean in the

Dragon's throat). The Portuguese Christmas frame is metonymically activated by the broad bean, since the Portuguese Christmas pudding is always baked with nuts and one broad bean. In fact, the one person who gets the slice with broad bean must pay for the whole Christmas pudding.

Following Goatly (2007), Gibbs/Lonergan (2009) and Cameron (2008, 2010a, 2010b), the communicative dimension should take into account the social dimensions of metaphorical use involving situations of use and groups of people (Steen, op. cit. p.45).

From our point of view, it stands out that it is virtually impossible to use CMT to analyse the interplay between conventional and discourse metaphors from a social point of view. Thus, it seems plausible to adopt functional distinctions between at least four classes of metaphors (Steen 2013:56-57) in order to (re)classify the monomodal metaphors from corpus extracted from the above mentioned sports newspaper, namely:

- 1) Official metaphorical models, i.e. metaphors in football news with canonical WAR source domains in that *tiros/shots* stand for kicks “Dois tiros no deserto e... duas semanas para reflectir” (transl. “to shots in the desert and...two weeks to think about it”).
- 2) Contested metaphorical models, i.e. controversial metaphors, such as counterfactual metaphorical elaboration of a formal ball dance frame in which the two male partners, the two finalist teams, want to dance with the “Queen” (a conventional metaphor for the Portuguese national cup): “Os dois querem dançar com a rainha) (transl. “Both want to dance with the Queen”).
- 3) Implicit metaphorical models, i.e., configured by popular/cultural dimensions from Portuguese gastronomy: “Arroz de galo para o arcebispo” (transl. “Rooster rice for the archbishop”), from Portuguese popular music: “E nós pimba!” (transl. “And we did it”) or from cultural/ religious matrices: “Jesus e os seus Apóstolos: a primeira ceia” (transl. Jesus and his apostles: the first supper”).
- 4) Emerging metaphorical models, emerging from other types of social interaction, such as fictive (but uncontested) phone talk of Alex Ferguson to Manchester “Alô Manchester, Simão voltou.” (Hello, Manchester, Simão is back”, meant as a warning for the ManUnited players.

2. Multimodal metaphors in Portuguese sports newspaper covers of *A Bola*

Drawing on the conceptual definition of multimodal metaphors “(...) as metaphors in which target, source and/or mappable features are represented or suggested by at least two different sign systems (one of each may be language) or modes of perception (Forceville, 2008:463), we claim that multimodal metaphors in sports newspaper covers are structured in similar fashion to advertising/pictorial metaphor, i.e.

- both are forms of mass communication to a fairly anonymous audience;
- “the advertiser, in order to communicate something to the “prospective consumer”, must by her stimulus activate certain schemas from the consumer’s memory, that is, must trigger certain assumptions in his cognitive environment.” (Forceville, 1996:101)

Thus the task of the journalist responsible for the editorial, is very similar to the task of the advertiser, namely, architecturing a creative representation of a semantic source domain that can be mapped onto the target domain (Forceville 2012:119), and we should add to it the implicit requirement that it must be in line with the journalist’s intentions and adequate for the communicative needs, i.e. discursively relevant.

Hence, inspired by Forceville (ibid.), the methodology for a comprehensive analysis of multimodal metaphor in sports newspapers covers must unveil: 1) the attributes of the depicted player or scenario; 2) the source domain of the multimodal metaphoric image, both linguistic and pictorial modes, whenever possible; 3) the target domain both linguistic and pictorial modes, if pertinent; 4) the motivation for mapping source onto target. And finally we should add the communicative relevance of the multimodal metaphor that is particularly important in the case of the written press, with special reference to the sports press.

Our choice to target multimodal metaphors in sports newspaper covers of *A Bola* is motivated by the need to pursue a multimodal analysis of the covers in comparison with the monomodal metaphors found in the very same newspaper. Special reference must be made to the conceptual metaphor FOOTBALL IS WAR, which we are going to deconstruct in a multimodal analysis of the newspaper covers depicting conceptual frames with Cristiano Ronaldo. Thus, the reader is invited to construct a pictorial and

linguistic mapping from a source domain to the target domain, with the purpose of praising his qualities and athletic skills as a football player.

In the present study, our *corpus* of pictorial/multimodal metaphors in the newspaper covers of *A Bola* deploys framings with Cristiano Ronaldo's face or bust, in format of a photograph or stencil, as evidences of the conceptual metaphor FOOTBALL IS WAR. Given that he is the most prominent and talented player of the Portuguese national team, he has gained the status of national hero¹, therefore metonymically voicing national hopes and aspirations for a good result in the “upcoming” Football World Cup in Brazil.



Figure 1 - *A Bola*, 16.11.2013



Figure 2 - *A Bola*, 21.11.2013

Notice that the conceptual mappings, which motivate the cover layouts' designs depicted above, are strikingly creative but in reality quite different, giving rise to multimodal metaphoric images.

In figure 1, the interplay between linguistic and visual elements is obvious: the historical “Cry of Ipiranga”² and the image of Cristiano Ronaldo screaming vigorously. In fact, the picture of Ronaldo was taken while he was celebrating his goal in the first play-off match between the national teams of Sweden and Portugal. The war scenario is activated, since the results of both play-off matches were going to determine which of the national teams would participate in the forthcoming World Cup in Brazil.

¹ see Almeida/Sousa (2010)

² In September 1822, in a great open-air assembly at Ipiranga (today a suburb of São Paulo), Dom Pedro proclaims the independence of Brazil. Three months after this “Grito do Ipiranga” (Cry of Ipiranga) he is crowned emperor, as Dom Pedro I.

Counterfactually, while the original royal cry of Ipiranga signalled Brazil's independence from Portugal and the rebirth of Brazil, Ronaldo's cry represents the joy and excitement of Portugal 'going to Brazil', given that the scored goal takes the national team one step closer towards its qualification, i.e. the rebirth of Portuguese hope in participating in the world's most important football competition.

The cover in figure 2 is also cunningly architected, since it encompasses multiple metaphorical constructions based on both visual and linguistic conceptual mappings.

First, the portrait framing, along with the facial expression, the background colour, creates a significant similarity between the target and the source domains. This visual correspondence gives rise to the conceptual metaphor RONALDO IS CHE GUEVARA, anchored upon the linguistic frame "Comandante CR7", a blend of Che Guevara's³ military rank and Ronaldo's brand name, deliberately highlighted in yellow.



Figure 3 - *A Bola*, 21.11.2013



Figure 4: Che Guevara⁴

This conceptual architecture resembles the one presented by Forceville (1996; 2012), where the portrait of a mysteriously smiling orangutan is mapped onto the portrait of the enigmatic Mona Lisa. In fact, this conceptual mapping is effectively activated by the billboard headline "MONA LISA" (Forceville, 1996:158; 2012:120). Hence, the

³ "Che Guevara, by name of Ernesto Guevara de la Serna (born June 14, 1928, Rosario, Argentina - died October 1967, Bolivia), theoretician and tactician of guerrilla warfare, prominent communist figure in the Cuban Revolution (1956–59), and later guerrilla leader in South America. After his execution by the Bolivian army, he was regarded as a martyred hero by generations of leftists worldwide, and his image became an icon of leftist radicalism and anti-imperialism."

(In: <http://www.britannica.com/EBchecked/topic/248399/Che-Guevara>)

⁴ in <http://salmanshaheen.com/hasta-siempre-che-guevara/>

linguistic message is meant to foreground the pictorial mapping, which has resulted in a humorous advertisement promoting the Amsterdam Zoo:

“If advertisements contained only visual information, interpretation would depend very heavily on inference processes. However, they have a - usually rather limited - textual (that is: coded) component as well as a visual one. (...) Barthes (1986/1964) argues that in advertising verbal information ‘anchors’ visual information: the former, that is, not only helps identify elements in the latter, but also restricts the number of interpretations it might give rise to.” (Forceville, 1996:102)

Back to our analysis of the sports newspaper cover design with Ronaldo as Che Guevara, we must focus on the fact that the cover is artfully designed to the slightest detail, in order to achieve maximal coherence. In fact, Ronaldo is wearing Che Guevara’s military beret, his trademark as a revolutionary leader, explicitly (re)constructing Ronaldo as the Commander of the Portuguese team, since his beret is branded with the logo of the Portuguese Football Federation.



Figure 5 : Ronaldo’s beret



Figure 6: Logo of the Portuguese Football Federation

The conceptual architecturing of Ronaldo as a powerful and charismatic leader is further spawned by the representational statement “O mundo a seus pés” - the world at his feet. The mapping Orson Wells’ fictional character “Charles F. Kane”⁵ onto Ronaldo, bears on the conceptual activation of the conceptual metaphor FOOTBALL IS FICTION (XXX, 2006; XXX, 2010; XXX, 2013). In fact, we believe that this statement

⁵ The movie “Citizen Kane” (1941) was translated into Portuguese as “O mundo a seus pés”

has been chosen, not because of the storyline of the script - life and death of Charles Foster Kane - but rather because the fictional character Kane represents a successfully dominant, larger-than-life figure⁶.

Moreover, the graphic design of the texts, “Comandante CR7” and “O mundo a seus pés” has inevitably caught our attention.



Figure 7: Lettering in half circles

Laid out in half circles around Ronaldo’s portrait, the lettering reminds us of honorary or commemorative inscriptions engraved either on medals or on badges. This visual effect is meant to rank Ronaldo as a figure of merit by activating both cultural/historical and mythical cognitive environments.

The cover in figure 8 below depicts the statue of Jesus Christ at the summit of Mount Corcovado, Rio de Janeiro. The Christ the Redeemer Statue⁷ is one of the most recognizable Brazilian landmarks, but in this photomontage, it is artfully dressed up with Cristiano Ronaldo’s toga-like national team shirt.

⁶ see XXX (2006); XXX (2013)

⁷ It was completed in 1931 and stands 30 meters tall, its horizontally outstretched arms spanning 28 meters. The statue sits on a square stone pedestal base about 8 meters high, which itself is situated on a deck atop the mountain’s summit.

In the 1850s the Vincentian priest Pedro Maria Boss suggested placing a Christian monument on Mount Corcovado to honour Isabel, princess regent of Brazil and the daughter of Emperor Pedro II, although the project was never approved. In 1921 the Roman Catholic archdiocese of Rio de Janeiro proposed that a statue of Christ be built on the 704-meter summit, which, because of its commanding height, would make it visible from anywhere in Rio. Citizens petitioned Pres. Epitácio Pessoa to allow the construction of the statue on Mount Corcovado.

Permission was granted, and the foundation stone of the base was ceremonially laid on April 4, 1922 - to commemorate the centennial on that day of Brazil’s independence from Portugal - although the monument’s final design had not yet been chosen. (...) Funds were raised privately, principally by the church. Under Silva Costa’s supervision, construction began in 1926 and continued for five years. After its completion, the statue was dedicated on October 12, 1931.

(In: www.britannica.com/EBchecked/topic/1435544/Christ-the-Redeemer)



Figures 8/9: Magazine *A Bola* Mundial 2014

We cannot help acknowledging the conceptual metaphor FOOTBALL IS RELIGION, which is one of the most productive monomodal metaphors both in the Portuguese and German sports newspaper *corpora* (XXX, 2011). Hence, a divine aura is projected from the Christ statue onto Cristiano Ronaldo. Moreover, the Brazilian Christ, as the most prominent Brazilian religious symbol, is mapped onto Ronaldo, metonymically represented by his team shirt, endowing him with divine powers to succeed in the World Cup 2014 in Brazil. It should also be highlighted that a new inference emerges from this graphic montage: “God is Portuguese”, challenging the Brazilian saying: “Deus é Brasileiro” (God is Brazilian). Taking into account that the most passionate football fans proudly wear their football hero’s team shirt, one can also claim that this montage might evoke Christ as Cristiano Ronaldo’s fan. Anchored upon the bicoloured verbal incitement “Força Portugal” (Go Portugal), the intended message of encouragement is narrowed down to the absolute faith in Portugal’s success in the World Cup 2014.

3. Final Remarks

In the present study, our investigation ranging from monomodal to multimodal metaphors, collected from the sports newspaper *A Bola*, has unveiled realizations of two of the most productive conceptual metaphors, namely FOOTBALL IS WAR and FOOTBALL IS RELIGION. In fact, these metaphorical architecturings, which account for the prospective scenarios of a victorious Portuguese team metonymically represented by Cristiano Ronaldo, evidence the coherent construction of mappings both from the source domain of WAR and of RELIGION, as well as the mixed source domain of WAR/FICTION, onto the target domain of FOOTBALL. The construction of metaphors, stemming from cognitive environments familiar to the Portuguese newspaper readers, activated by contextually relevant cultural references, such as the Ipiranga Cry, Che Guevara, “O mundo a seus pés” and Christ the Redeemer statue in Rio de Janeiro, yields the expected communicative effect, namely the unconditional emotional support to the Portuguese national football team.

Hence, multimodal metaphors are attuned with monomodal metaphors as far as the source domains are concerned. However, within multimodal metaphors, some distinctions have to be drawn. In cover 1, the metaphorical message can only be fully understood in the conjunction of the visual and linguistic modes. In fact, the image of Ronaldo’s outcry, which by itself metonymically accounts for a manifestation of joy, draws on the relevant cultural/historical reference in the source domain, the IPIRANGA CRY.

In contrast, in cover 2, the stencil of Ronaldo already conveys a metaphorical message due to the pictorial merge of the source domain CHE GUEVARA with the target domain CRISTIANO RONALDO. Moreover, the source domain of FICTION is textually activated by the film title “O MUNDO A SEUS PÉS”.

In cover 3, the multimodal metaphor transpires from the image portraying the statue of Christ the Redeemer wearing Ronaldo’s team shirt, while the text chunk “Força Portugal” narrows down the inferential meaning to an incitement of courage.

It must be highlighted that the metaphorical mappings, both in the visual and linguistic modes, are superintended by the above mentioned cultural references, shared by the Portuguese newspaper readers. Without them, conceptual mappings, either in monomodal or multimodal metaphors, could not be fully understood.

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